

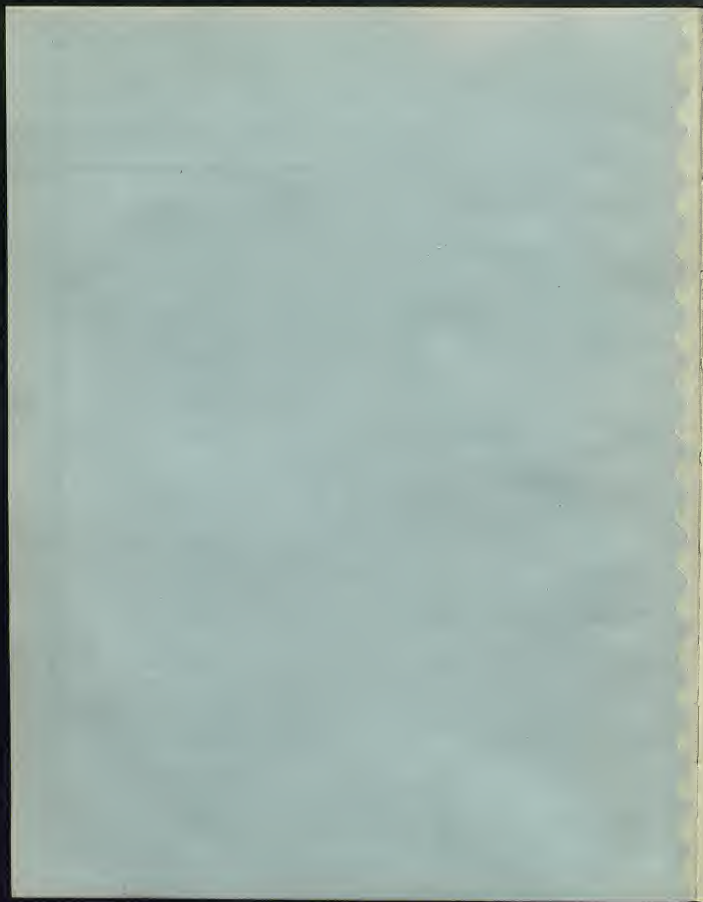
F 789.9  
Univ. Coll.



2<sup>ND</sup>

VOL I

W  
E  
S  
S  
E  
X



SECOND

WESSEX

OF

UNIVERSITY COLLEGE

SOUTHAMPTON

## PREFACE

This Magazine is an attempt to preserve and foster the writings of the students of University College, Southampton. It includes the work of members of any Faculty, and thus realises the idea that the Undergraduate is concerned with wider education than the mere absorption of his own subject.

Its name is a connection with an older tradition, but the publication has no actual descent, and is indeed entirely separate from that tradition. It is concerned entirely with the culture, the ideas and the affairs of the student.

## EDITORIAL STAFF

A. J. S. HARRISON, *Editor*.

AUDREY M. ROBINSON  
H. MARGARET GARNETT } *Sub-Editors*.

P. W. G. BUNN, *Sports Editor*.

Cover Design : M. J. S. DE VOIL.

Type Format : M. J. S. DE VOIL AND A. J. S. HARRISON.

## CONTENTS

	<i>Page</i>
EDITORIAL - - - - -	3
BROWNING TO-DAY, by Sir Frederic Kenyon, G.B.E., K.C.B., D.Litt., F.B.A. - - - - -	3
ART AND PRIMITIVE SOCIETY, by M. J. S. de Voil - - - - -	5
SOUND, ASSOCIATION AND MEANING IN POETRY, by A. J. S. Harrison - - - - -	6
DELIUS AND NATURE, by K. H. Francis - - - - -	8
THE POETRY OF EMILY DICKINSON, by G. F. Palmer - - - - -	9
VINCENT VAN GOGH, by J. D. Thompson - - - - -	11
BLUES IN REFECTORY, by G. F. Palmer - - - - -	13
POEM, by G. F. Palmer - - - - -	14
FRAGMENTS, by "David" - - - - -	14
POEMS, by A. M. Robinson - - - - -	15
BOOK CRITICISM, by A. M. Maidwell - - - - -	15
COLLEGE SOCIETY REPORTS - - - - -	17
ATHLETIC UNION REPORTS - - - - -	20
EDITORIAL NOTICES - - - - -	23

## NOTE

Sir Frederic Kenyon kindly consented to write the leading article for this first issue of our Magazine. It is intended, as far as possible, to have always one such authoritative article, so that the publication will have some definitely educational purpose. The Staff is extremely grateful to Sir Frederic Kenyon for honouring this new venture with an essay on Browning.

## EDITORIAL

There are indications that many people are consciously accepting the inevitability of the next war, even as the present one continues. Their judgement is the outcome of the despair and disillusionment, which must always accompany so long a struggle as this has been. In itself it is not an immediate danger, but the calmness, or rather the lack of horror with which this acceptance is made, may well prove to be the force justifying it. War will continue to provoke war, so long as the individual is tempted to dissociate from active resistance and excuse himself from responsibility. At this period of slackening tension the temptation is very strong, and the futility of individual effort is falsely stressed.

The effects are felt in our Universities, but it is essential for the student to realise that his first responsibility is to resist all such tendencies. His mind should be thinking constructively, and the nature of his education has made this easier for him than for many less fortunate. He has contact with both Artistic and Scientific thought, and if he takes the opportunity, he can provide himself with a sound basis for his judgements.

It is impossible to over-stress the necessity for this depth of understanding. It is not sufficient that a student should be merely an expert in one particular sphere; he may be that, but more is expected of him. He should never act solely in the capacity of a technician, whether it be in teaching or in industry, in writing or in commerce. He must attempt to realise some of the theories, which he has evolved by discussion, by listening and by reading. They undoubtedly will be modified by their adoption, but if the practice is shaped to an ideal, then some progress will have been made. Never let it be doubted that there is considerable value in such ideas, which have been conceived on a plane removed from the immediately practical.

There is reflected also in student thought the underlying spiritual instability of the modern world. Through discussion many undergraduates have come to believe that the basic fault in our civilisation is religious rather than economic. Certainly, there is gradually taking place a shift of emphasis. This is very desirable, for in recent years religion has received insufficient thought. The tendency has been to accept the condition of agnosticism, without an attempt to get beyond it. To-day there are few students who can in sincerity deny the need for some spiritual faith in the world. Many have not solved their own problems, and find that their approach to social questions is inadequate, without this personal stability. With this realisation in the minds of the students, the Universities might do much towards finding some solution.

Until the end of the war student activities are of necessity restricted, and this period must be accepted as one of preparation, rather than of positive advancement. The student should be finally clarifying his own mind, so that he will be able to give a considered opinion on the many urgent questions which must arise. If there is a complete response from the Universities, then real authority will be given to the I.S.S. in these matters. It is vital to understand that a "complete response" implies an individual response, and that inevitably the effort is referred back to personalities.

In considering all these things the student should be aware of the international nature of his education. There is formed a link between the students of all nations, and this link must be strengthened, for there must rise up in the places of learning an international sympathy; it is here that such a movement has most chance of success, where international values are those already accepted.

## BROWNING TO-DAY

SIR FREDERIC KENYON, G.B.E., K.C.B., D.Litt., F.B.A.

It is just fifty years since Robert Browning died at Venice, on December 12th, 1889. There has been ample time since then for the fall in reputation which generally follows a poet's death, and the subsequent reaction which establishes his definitive standing in the literature of our nation. In the somewhat parallel case of Wordsworth, his best work was produced between 1798 and 1815, and was generally decried or neglected. His reputation, according to Lord Macaulay and Matthew Arnold, was at its highest between 1830 and 1840. He died in 1850, and a decline in popularity followed, until the publication of Arnold's introduction to "The Golden Treasury" selection from his poems, in 1879, established him in the high position he has since held. Browning's best work was produced between 1855 (*Men and Women*) and 1869 (*The Ring and the Book*); his reputation becoming established in England after 1863 (when his publisher reported that the new orders came from the young men at Oxford and Cambridge);

he died in 1889, recognised, along with Tennyson, as one of the two foremost lights of English poetry. The reaction which followed was never as great as in the case of Tennyson, as his popularity had never been as wide; and the rebound to a settled position has therefore been easier.

How, then, does Browning stand, half a century after his death? As in the case of Wordsworth, and indeed of most poets, there is a great quantity of work which can be written off, which may indeed be read with interest by professed students of literature, and with enjoyment by his special devotees, but which the ordinary reader can leave aside without great loss. *Sordello* would go overboard first; *Pauline* and *Paracelsus*, though containing many beauties, are for the specialists; the dramas are not wholly successful (though I have a great liking for *Luria*); and the long series of volumes that followed *The Ring and the Book*, though containing much which a reader will neglect to his own loss (notably some of the shorter poems in *Ferishtah* and *Asolando*, and for classical scholars *Aristophanes' Apology*) are on the whole on a lower level of inspiration than his best work. Matthew Arnold said of Wordsworth: "To be recognised far and wide as a great poet, to be possible and receivable as a classic, Wordsworth needs to be relieved of a great deal of the poetical baggage which now encumbers him." Something of the same sort may be said of Browning; but again it may be said of him, as of Wordsworth, "What establishes his superiority is the great and ample body of powerful work which remains to him, even after all his inferior work has been cleared away."

What, then, does remain of outstanding value which we can believe to be permanent? Much every way; and in three categories especially. First, he has written some of the finest love poems in our language; and as the subject is inexhaustible, the adequate expression of it retains a lasting value. I would name especially *By the Fireside*, *Love among the Ruins*, *Any Wife to any Husband*, *In a Gondola*, *One Word More*, *Never the Time and Place*, and the concluding lines of the first book of *The Ring and the Book*; but there is much of the same tenderness, the same depth of feeling, the same beauty of expression in other poems. Himself a great lover, he was a great poet of love, in its highest and purest form.

Next, his character studies. He was not a great writer for the stage, but as a delineator of character his dramatic power is outstanding. This generally takes the form of monologues, among which *Andrea del Sarto*, *Fra Lippo Lippi*, *The Bishop orders his Tomb at Saint Praxed's Church*, *Bishop Blougram's Apology*, *The Soliloquy of the Spanish Cloister*, *My Last Duchess*, *Johannes Agricola*, and the great books of *The Ring and the Book* (*Guido*, *Capousacchi*, *Pompilia*, and *The Pope*) stand out as a magnificent portrait gallery, distinguished by acute observation, profound feeling and inspired expression. He is the greatest master of the dramatic monologue in our language.

Then there is a great number of poems which do not fall under one heading, but which, for beauty of thought, of description, of characterization and of language rank among his best. Here I would specially name (not in order of merit, but as they come to mind) *The Lost Leader*, *Saul, Up at a Villa—Down in the City*, *Home Thoughts*, *The Flight of the Duchess*, *A Grammarian's Funeral*, *Holy-Cross Day*, *Alt Vogler*, *Rabbi ben Ezra*, *Caliban upon Setebos*, *Herve Riel*, *Prospice*, *Rephan*, *Reverie*, and the *Epilogue to Asolando*. Besides these there are the songs in *Paracelsus* and *Pippa Passes*, and *Ferishtah*; and there are still a number of scattered lyrics which might rightly be ranked with these.

Here is, surely, the outfit of a great poet, proof against vagaries of time and fashion, an imperishable part of the heritage of English poetry, which only those who reject all the tradition of the past will ignore, and they at their very great peril. But what of Browning as a thinker, a philosopher? That was the character in which he was frequently put forward by his disciples in the nineteenth century, and many books and articles were written about his philosophy. What permanent value has he in this respect? Well, it is treacherous ground. Forms of thought change, and each generation has its own problems, which in later generations become outmoded. We do not now read Milton for his theology, nor Pope for his exposition of Bolingbroke's Deism; and Tennyson's treatment of the religious problems of the Victorian Age has lost much of its appeal to-day. In this respect a poet may serve his own generation greatly, expressing their thoughts and meeting their difficulties in better language than they can command; but he must expect a considerable discount in subsequent generations. *La Saïsiaz* is not a final solution to the riddle of immortality, but neither is Plato's *Paedo*. And of Browning at least this may be said, that his fundamental religious doctrine, of the revelation of God as Love, in the New Testament, following up the revelation of God as Power in the Old,



is a topic of enduring value, little affected by time or fashion, his treatment of which may be expected to appeal to generations other than his own. On this subject he never wavered; it appears early in his work in *Saul*, in *Christmas Eve*, in *Karshish*, in *A Death in the Desert*, in *The Pope*, and in one of his very last poems, *Reverie*. Here anyone may find sincere and noble expression of the fundamental doctrine of Christianity, which is unaging.

It is good to know that, after the revolt against tradition in art and literature which followed the last war, the present generation is coming back to an appreciation of its heritage and the realisation of the truth that great and original art has always derived strength from its roots in the past.

So it is my belief that Browning, half a century after his death, can still, as in his lifetime, "greet the unseen with a cheer."

## ART AND PRIMITIVE SOCIETY

MICHAEL DE VOIL

The relationship between the individual artist, and the community of fellow individuals amongst whom he lives, has in recent years become of increasing complexity. At the present time there is an amazing gulf between the creator and his audience. In fact, the works of contemporary artists, are available to only a very few, and have ceased to be of interest to those members of the larger public who are even aware of the artist's existence.

There is, therefore, an increasing possibility that the very nature of Art itself is in danger of being forgotten. Art is no longer looked upon as an essential characteristic of the human race, but more as an idiosyncrasy indulged in by a few rare and precious creatures. In order then to appreciate fully the importance of this change I am going to examine the relationships, that have existed in the past, between these few especially gifted persons—the artists—and the other members of the prevailing society.

Before starting the survey of the artistic productions of early Man, it is very necessary to have some definition of the word "Art." Now, the task of defining the nature and meaning of Art has been embarked upon with varying degrees of success and failure, by countless sages and philosophers; therefore, all that I can do is to present the synthesis of various definitions, and leave the judgment on the absolute to the reader.

One definition which is widely held, though necessarily vague, is: "Art is a mode of envisaging the individual's perception of some aspect of a 'universal truth'." Again, a dialectical definition by H. Read states that: "Art consists of one thesis of reason confronted with its anti-thesis of imagination, in which contradictions are reconciled."

There are also two very important views which I will give, on the relationship between the artist and his public:—

- (1) Art in its creative aspect is a limited activity—that is to say, it is confined to special individuals who have special faculties—not of feeling or of thought, but of expression, of objectification. With these faculties the favoured individual can appeal to the senses, to the aesthetic emotions, of the community.
- (2) Art begins as a solitary activity, and only in so far as society recognises and absorbs its "units of experience" does Art become woven into the social fabric.

Now, it is my intention in the rest of this article to try to show the second of these views to be the more true. One can state, in more general terms, that Art is an intrinsic part of a civilisation, and it provides a key to the greater comprehension of the world lived in. A key which is similar to that provided by Science, through the study of matter—a greater knowledge of reality and, at the same time, a greater appreciation of the "smallness" of the individual. So Art, by synthesising the different elements of truth, or the different facets of reality that have been perceived, is a key to what can only be called Objective Reality.

The Art of Primitive Man is of recent discovery. The first drawings and paintings of note were found in the caves at Altamira in Spain, in the 1880's, and so accomplished were they that their validity was seriously questioned for some time, until other works were uncovered on the Continent. Actual research into the nature and significance of these relics is by no means complete. It is a fact that no satisfactory explanation of these paintings has yet been proposed. Of all theories the best is that which attributes to these works Magical significance. Most of the paintings and drawings in the caves, as well as those on bone relics, depict animals or scenes

of the hunt. It has been suggested therefore that Early Man drew these pictures in order to give him fortune in the chase. The very realism of the drawings gives us good evidence for this purely animistic significance (that is, of magical forces interacting between mortal things).

A question of importance arises immediately from the study of these early paintings, whether the primitive artist painted as a "pure artist," or whether merely as a craftsman, giving a recognisable symbol or shape of the animal or animals which could be used in animistic hunting or fertility rites. Now, the fact that on the walls of caves are found countless attempts at drawings, together with better-marked and more finely finished conceptions, with also a repetition of the better forms produced, seems to point to the use of a scale of values, that is, one painting has been judged better than another. It has been stated by the two great authorities, Burkitt and Schuwer, that the standard obtained was reached by a desire to make the picture efficacious, to make it vivid. Here the problem seems solved, for this very desire is, surely, an aesthetic impulse—a feeling to create and to pass on an individual emotion or perception.

In the small community with which we are dealing the relation between the artist and his fellows was admirably simple. The community recognised that a particular individual possessed greater faculties for plastic expression than another. Evidence has been found which points to the fact that these artists were relieved of the responsibilities of a warrior, and were usually left to their own creative work at home in the caves during battle. It is interesting to note that Spearling reports numerous cases where communities, with greater interest in their artistic pursuits, have been overrun and exterminated by their more aggressive neighbours.

The methods employed for judging whether a man was to make his vocation that of an artist vary somewhat with races and periods, it normally appears to have been by merit, although there is a case on record where the artists of a tribe were those who, at birth, had the navel-cord round their neck!

I have neither the space nor the time to give a full survey of primitive art in East and West, although the former subject is of absorbing interest; however, it is necessary to differentiate between the two important variants. The Western type has already been described, the second is admirably shown by the work of Neolithic artists in both hemispheres. This art is primarily symbolic. For some reason which we do not know, the characteristic religions of the tribes changed from Animistic to Mystical. Instead of imagining spiritual and earthly things separated they began to conceive of the two merging, as is the common belief in the Western world to-day. Natural objects, as well as certain animals, were imbued with mystic power resulting in a Taboo on the representation of them in pictorial form. Instead they evolved a complex symbolism, and in the New Stone Age (10,000 B.C. onwards) there is but scanty evidence of cave drawings, but instead a prolific store of decorated pottery, the designs on which evolve from symbolic marking to standard patterns which were constant for thousands of years. Examples have been found in eighth- and tenth-century Celtic and Scandinavian art. The artist is here essentially a craftsman, but, to quote Read, "Art begins where Function ends!"

This short survey of the art of primitive man reveals strikingly the fundamental conditions for the ideal relationship between the artist and his audience. Primarily, the society recognised and accepted the essential uniqueness of the artist. It recognised his developed sensitivity. Now this in itself bears out the second "theory of relationship" which I gave earlier, that is, that the art becomes an integral part of the social fabric when the society recognises the "units of experience" presented by the artist. Therefore they gave to him his complete freedom; he was considered as a useful and essential member of the community, and as such was fed and protected by his fellows.

If, then, such understanding fostered such superb works of art, works which stand out in the massive galleries of the world's genius, surely it is not presumptuous to assume that a like system, a like cognizance, would to-day bridge the gulf between the artist and his public, and enable him, with the aid of the knowledge of the past, to integrate his new visions and raise the standard of the arts to-day to a new level of perception towards a new sublimity.

## SOUND, ASSOCIATION, AND MEANING IN POETRY

By A. J. S. HARRISON.

The distinction between poetry and prose is one of degree. In poetry the stress is laid to a greater extent upon the potential value of words, whilst in prose it is laid more upon the kinetic. That is, in prose the meaning of the word is its sense, whilst in poetry it has beyond



this a meaning, which is the sum of its sound and association in a pattern of sound and association. This greater significance through the marrying of the potential and the kinetic is attained whether the form be regular or not. To comprehend the sound flow it is necessary to read aloud the poem—the reader must, in fact, become a listener, in the same way that the poet himself becomes a listener when he is writing.

In recent poetry there is a tendency to lay the stress more than ever upon this abstract meaning, rather than upon the logical meaning of the words. Yet there has been no destructive departure from tradition, for in all great poetry this element has existed to a greater or lesser degree. Inherent in it there is a vagueness of appeal. The emotional response of the poet to a particular image is not necessarily the response of the reader, who may not have the same associations. Thus the poem cannot have an absolute meaning. That is, a meaning formulated by the poet, capable of strict definition, either by himself or by any particular reader. Mr. T. S. Eliot says: "The poem's existence is somewhere between the writer and the reader; it has a reality which is not simply the reality of what the writer is trying to express, or of his experience of writing it, or of the experience of the writer as reader." The poet may, in fact, find a deeper significance in his work than he has consciously given to it.

The realisation of this vagueness must lead to the limiting of the material which can constitute poetry. The images in great poetry must be those which have a universal application. The fault of much Surrealist work is that often the images used are obscure, because they are strictly personal. For example, these lines by Mr. Gascoyne:—

"we see an elephant killing a stag, beetle  
by letting hot tears fall in the small of its back,  
we see a large cocoa tin, full of shapeless lumps,  
there is a horrible dentist walking out of a ship's funnel  
and leaving behind him footsteps which make noises."

The poet may see these things and attach a significance, but the reader can hardly be expected to attach a similar one, if one at all. Compare these lines with this quotation from T. S. Eliot's "Rhapsody on a Windy Night":—

"The reminiscence comes  
Of sunless dry geraniums  
And dust in crevices,  
Smells of chestnuts in the streets,  
And female smells in shuttered rooms  
And cigarettes in corridors  
And cocktail smells in bars."

Here are images which immediately stir certain emotional and intellectual responses, creating an intense atmosphere with absolute economy of words.

Despite the variety of subjects and of forms which have made up poetry, there can be little doubt that the poet wishes, in some way, to appeal to his readers. There can no more be a conception of poetry beyond appreciation than of a play without possibility of performance, or of audience. Thus it may be assumed that no true poet deliberately rejects or restricts his public by his choice of form or content. He may, however, consciously innovate, hoping that in time his work will be appreciated. If any poet has been obscure for obscurity's sake, then his poetry is not great. If he has dealt in personal images, then also his poetry lacks that universality which is essential to greatness.

It is questionable whether a poem can suggest an atmosphere purely by its sound value, or whether the poems in which this has been attempted are legitimate poetry. There are certain lyrics which have a largely musical quality, but in the greatest of these there is a clarifying element of thought or association which makes real to the reader the atmosphere inherent in the sound pattern. Without this indication the interpretation of the poem as a whole rests solely upon the correct appreciation of the sound. Thus the lines have no definite meaning—either to the emotions or to the intellect—apart from that literally read into them. Words, in fact, have not the precision of the pitched note, and cannot communicate through the medium of music.

These comments apply in general to all poetry, and though not exhaustive they indicate the underlying stability of the poetic medium. It is only with the realisation of this stability that the continuity of poetry becomes apparent, and it is only with the realisation of its continuity that poetry can be appreciated fully. For the pleasure given by one poem is not dependent upon the quality of that poem alone, but upon the understanding we have gained from all the poetry we have ever read.

## DELIUS AND NATURE

K. H. FRANCIS

Delius is a composer who has constantly stimulated critics to take up the pen. I have often wondered why this should be so, since there can hardly be a more lucid and self-explanatory artist than he. The fact is that Delius is such an extremely individual composer—it is impossible to be indifferent to his work; one either succumbs completely to his subtle charm, or one instinctively revolts against the excess of honeyed sweetness which he has made particularly his own. Yet if we turn to those almost unknown works which through their variety of resource alone precludes them from frequent performance, we find ourselves face to face with a far greater and more independent artist than the conservative Delius of the more popular shorter compositions. Both miniature and large scale works, however, share in common a love of nature, and a keen perception of natural beauty.

Thus he draws his inspiration from nature, but not solely from those lush pastures and marshes, undulating meadows and bird-song popularised in "On Hearing the First Cuckoo in Spring," and "Song Before Sunrise." He was a Yorkshireman by birth, and many of his early works show the powerful influence of bleak moorland scenery. "North Country Sketches" is immediately called to mind—three pictures in an almost Sibelian austerity of style. But even these chilling impressions are dwarfed into insignificance by the lofty conception of "Song of the High Hills," inspired by the mountains and fjords of Norway. Though more lyrical, more rhapsodic and vastly wider in scope than the "North Country Sketches," Delius scarcely advances upon them. From a man so acutely conscious of the beauties and grandeurs of nature one might have expected a less romanticised, almost glamourised, effect—something more rarefied in texture, more steely-blue in colouring, and more spiritually uplifting in concept seems called for. In comparison with Holst's "Neptune," from "The Planets," and with Sibelius' Seventh Symphony, which seems to reach out and probe the stratosphere, "Song of the High Hills" loses much of its superficial impressiveness, and falls into a truer perspective. Not, of course, that this is by any means an insignificant work: in technical detail alone and in novel choral effects it is a fine experiment, but not altogether a fine piece of music considered purely as such. The primeval beauty of nature:

"... the magnificence

Of cloud like mountains, and of mountainous cloud,"  
is something beyond his grasp.

Yet, strangely enough, while failing to interpret the elemental forcefulness of mountains, he is not at a loss to recapture the restless, changeable atmosphere of the sea and of the seashore. Modern romantic seascapes, such as Bax's "Tintagel" and Frank Bridge's "The Sea," have little in common with the passionate surgings of "Sea Drift" and "Songs of Farewell." It is in these two great works that Delius is inspired by Walt Whitman, and superbly translates his evocative style of poetry, with its elusive emotions and images, subtle contrasts, and romances of light and shade. The poem set to music as "Sea Drift" is a free extended lyrical nocturne, a long rhapsodic utterance which defies all analysis. The constantly shifting, uneasy undertone of the sea is always present in both poem and music, often merely hinted at as a background upon which are projected equally restless emotions. Finally, despair and conflict are resolved in the tranquil episode:

"O past! O happy life!  
O songs of joy!"

The "hoarse surging of the sea" dies away, and this intensely tragic work ends with moving serenity in a bright major key.

"From Montauk Point," a mere fragment of a poem, is the basis of "Songs of Farewell." In comparison with "Sea Drift," this is only slight in structure, but it is nevertheless an elaboration of background, which the more personal and philosophical aspect of the former made impossible. Imaginative writing is given full scope in lines such as:

"The wild unrest, the snowy, curling caps,—that inbound urge  
and urge of waves

Seeking the shores forever."

Delius is at his best in moments like these, when he can bring into play his sense of movement (one might even say his sense of perpetual motion). Delius's music is full of movement: it may often be just a gentle balancing, giving a false impression of lack of objective. It is precisely because his sense of motion is so strong that he fails to convince us by his portrayal of static

phenomena such as mountains and moors. He is attracted by life in general, and lively and colourful things, particularly by the exotic: for instance, the *Dance Rhapsodies*, the "Mass of Life" (here the title is itself significant), the orientalism of "Hassan."

His love of nature seems even to have invaded those works which are supposed by their form to be abstract. For example, the *Violin Concerto*, that "continuous stream of ruminating melody," as Tovey calls it, is full of autumnal reverie, a spiritual communion between the artist and nature. To the imaginative listener, such music evokes a vision of landscape, of English landscape above all. Delius is subconsciously a very national composer, without forgetting, as Elgar does so often, the international implications of his art. It is rather mysterious how Delius's Germanised style (and very Romantic German at that) should give such a satisfying illusion of Englishness.

It would be possible to go on citing instances of inspiration drawn from nature, by referring to more obscure works. Delius is, however, more likely to be judged by those well-known ones to which attention has already been drawn, and, moreover, these works do sum up in essence the chief characteristics of the quality of nature-painting in his music. Delius, then, is inspired by nature, primarily because he thrills in sympathy with its life and energy, but in pondering deeply upon it he refines his first impressions and idealises them in a more subtle way. He may lack a sense of logical structure, but lacks no feeling for beauty. It is unfair to accuse him of monotony—in fact, by portraying almost every type of scene, a contrary accusation of undigested variety might almost be made. He has the unfortunate habit of repeating the same thought-processes with each scene: hence the apparent and deceptive similarity of effect between a grandiose conception such as "Song of the High Hills," and a short tone-poem like "In a Summer Garden."

Delius is the musician of nature par excellence. Even Debussy, with whom Delius shows certain affinities of style, cannot rival this claim, since he lacks the ability to sustain his best ideas. Whatever charges may be made against Delius' technique and individual idiom, his understanding of nature and his reactions to it are most original contributions towards the progress of music.

## THE POETRY OF EMILY DICKINSON

By G. F. PALMER

Poets, in the main, may be classed as either dramatic or introspective. Those who fall into the first of these classes are primarily interested in external things—their characters and imaginings have a life independent of their creators, while those in the second are only concerned with personal reactions to events which are themselves extraneous. The history of poetry in the last hundred and fifty years is very largely one of movement from the dramatic to the introspective approach, and Emily Dickinson is one of the earliest poets to show signs of this reaction from the romantic dramatism of the Regency.

Now the interesting thing about these introspective poets is that they are, of all people, probably the least able to express themselves. But they have at the same time what very few people have—the recognition of this inability, and this is what creates their poetry. The continuous conflict between what they want to say, and what they do say, is perhaps as near as we can get to a definition of inspiration.

How far environment will influence the paths in which a poet's work lies is a very difficult question to decide; but in the case of Emily Dickinson all factors seem combined to force her into those of introspection. She came to maturity just as the work of the prophets of New England Transcendentalism burst into full flower, and their writings seem to have influenced her thought profoundly. Born in 1830, she spent a normal social youth in the little Massachusetts town of Amherst, the daughter of one of the college officials there. Life continued happily enough until she was twenty-four. Then there came a change. Emily, previously one of the most social of beings, became a recluse. She "no longer," as she wrote in one of her letters, "went from home." Tradition (as always) ascribes this sudden withdrawal from the world to an unhappy love affair, and her niece, Martha Dickinson Bianchi, has actually gone so far as to state that the man was "a powerful preacher, a poet, already married," obviously hinting at Emerson. But the only evidence connecting Emily and him is that of literary influence, and this is little enough on which to base a grand passion! No other name has yet been brought forward, so that, from lack of evidence, we must consider the point "not proven." It is not, after all, the reason for her withdrawal that interests us so much as the results of it.

For, in this shutting-off from the world, we see the Emersonian doctrine of Individualism carried almost to its ultimate length, much further than even Thoreau was prepared to take it. It is this which makes for Emily Dickinson's essential Americanism. "Americans are always moving on," says Stephen Vincent Benet, and one feels that the whole passionate immobility of Emily's life is a reaction against this fact. Even in her difference from it, she is conditioned by the society from which she sprang. And so, from 1854 to 1866 when she died, she never left Amherst.

Emerson, the principle influence on her thought, is also the major literary influence in her work. Other sources are very difficult to trace, and seem to have been almost non-existent. She was so much more interested in what she had to say, than how she said it, that other people's use of form was almost completely ignored. But, in some of Emerson's shorter verse—his "gnomic" poems—Emily seems to have found the instrument she required for the expression of her thought. The following is a fair example of the type :—

"Every day brings a ship,  
Every ship brings a word ;  
Well for those who have no fear,  
Looking seaward well assured  
That the word the vessel brings  
Is the word they wish to hear."

The most noticeable characteristic of this composition is its concentration on a single thought, and this was the idea upon which Emily seized. She is probably the first among the moderns to free herself from the conception of thoughtful poetry as a set meditation on a limited number of formal subjects ; the first to chase "the elusive moment." Yet, because of her love for strange metaphor, and because she tries to reduce every experience to one thought, her poetry is often obscure. This, for instance :

"Too cold is this  
To warm with sun,  
Too stiff to bended be ;  
To joint this agate were a feat  
Outstaring masonry.  
How went the agile kernel out—  
Contusion of the husk,  
Nor rip, nor wrinkle indicate,—  
But just an asterisk."

But at the same time one feels that Emily at her best would have set down her thoughts in the same way as the Emperor Wu-ti :

"The sound of her silk skirt has stopped.  
On the marble pavement dust grows.  
Her empty room is cold and still.  
Fallen leaves are piled against the doors.  
Longing for that lovely lady,  
How can I bring my aching heart to rest ?"

In Emily Dickinson's great poems we have the same simplicity, allied to a granite hardness of thought, only equalled by the English lyricists of the seventeenth century :

"My life closed twice before its close ;  
It yet remains to see  
If Immortality unveil  
A third event to me,

So huge, so hopeless to conceive,  
As these that twice befell.  
Parting is all we know of heaven,  
And all we need of hell."

and the same clear simplicity of utterance is found in the following poem :—

"Elysium is as far as to  
The very nearest room,  
If in that room a friend await  
Felicity or doom.

What fortitude the soul contains,  
That it can so endure  
The accent of a coming foot,  
The opening of a door !"

There is one type of poem, however, in which Emily loses some of her ardent sincerity—in her love verse. It seems to represent merely the passing thoughts in the surface of her mind ; her one reservation in feeling. Certainly, the lyrics tend to fall below her usual high standard. Perhaps only this one is worthy of preservation, and even this is marred by a careless last verse :—

"That I did always love,  
I bring thee proof :  
That till I loved  
I did not love enough.

That I shall love always,  
I offer thee  
That love is life,  
And life hath immortality.

This, dost thou doubt, sweet ?  
Then have I  
Nothing to show  
But Calvary."

In all her verse, though not so much in the examples quoted as in some, she shows, as I have said, a complete disregard for form, where it interferes with the expression of what is in her mind. If rhyme will not serve to demonstrate her meaning, assonance must do, and if her meaning does not lie within the bounds of assonance, that too has to go. Metrical liberties, which, sixty years later, poets were proclaiming as great discoveries, she takes quite casually to attain her meaning. The rules of grammar too she treats logically, disregarding them whenever it suited her. Her independence was absolute (possibly deriving from her belief in Individualism). And this independence, coupled with her disinclination to publish, told against her popularity in her lifetime. Indeed, at her death she was hardly known at all. But as time continued, and her executors allowed her poems to seep through to the public, her importance began to be recognised. Even her waywardness in form seems to have helped to gain her supporters. It can now be claimed for her that, "she seems to many of us the greatest American poet of the Nineteenth Century." Yet one cannot feel that she would have desired this place. That long series of meditations on Death, which form such a large portion of her published verse, certainly suggests the contrary. In the end it is better to let her speak for herself :

"Not any sunny tone  
From any fervent zone  
Finds entrance here.  
Better a grave of Balm  
Toward human nature's home.  
And Robins near,  
Than a stupendous Tomb  
Proclaiming to the gloom  
How dead we are."

## VINCENT VAN GOGH

By J. D. THOMPSON

Vincent, the eldest of a family of six, was born at Groot Zandert, on March 20th, 1853. His father was a pastor, his mother the daughter of a court bookbinder.

As a boy he took a deep interest in his surroundings, and was greatly absorbed by nature ; uncommunicative, and of unsociable disposition, he delighted in solitude.

At the age of sixteen he became apprenticed into his uncle's art-dealing firm. There, as a conscientious employee, he developed his great sense of discrimination. He was sent to Brussels and later transferred to London ; there, during his increased leisure periods, his true vocation began to emerge. Deeply interested in London life he sketched a great deal, but was discouraged to find his work bore but little resemblance to nature. After two years in London



he went to Paris, where he broke away from his uncle, returning to England to teach in a Ramsgate school. His aim was a situation connected with the Church, and with this end in view he made several attempts to become an Evangelist preacher. Then, returning to Brussels, he continued his studies and improved his drawings a great deal. Mauve befriended him, helping with criticism and suggestions, finally sending him all that he needed to commence working in oils. Vincent was so impressed by this new medium that he decided it was in painting that his real career lay, so he forsook his clerical pursuits and moved to the Hague. There he quarrelled with Mauve, found a destitute woman, took her home and supported her for the reminder of the two years he lived there. In her he found a good model and a friend, and made many studies of both her and her mother.

When finally he parted from her, Vincent set out for the Drenthe country; a poor district of peat bog and desolate heath. The artist's eye discovered the wonders of this barren land, and at once he wrote to his brother Theo, telling him of the sunsets. "The sky a delicate lilac-white, a single rent through which the blue gleamed. At the horizon a glittering red streak, under it the dark stretch of brown moor, and standing out against it a number of low-roofed huts, 'weird' and 'quaint,' Don-Quixote-like mills, or curious huge bulks of drawbridges, in fantastic silhouettes against the vibrating evening sky."

Van Gogh left Drenthe for Neunen and lived amongst the miners, peat diggers and weavers; he felt himself to be a painter of peasants. He found the blues for which he was always searching in their figures, the beauty of which he noticed from the first. Their blue-black homespuns, slowly faded in tone and discoloured by age and rain, acquired an extremely soft and subtle shade, bringing out the colour of the skin particularly well.

It was at Neunen, in the lamplight of a peasant's cottage, that he started his "Potato Eaters." In this picture we see into the very soul of his peasants; they seem to be painted with the earth upon which they lived; a certain unwieldiness in Vincent's brushwork portrays their rough but good nature—their weight and ungainliness.

Though often miserable in his material life, and disappointed in love, van Gogh nevertheless lived a life of spiritual intensity, existing on almost nothing. The hardships which he endured actually increased his powers of seeing, feeling and understanding, and often he fell into trances comparable with those of the mediators and mystics. The occasion on which he remained a whole day, without food or drink, in the contemplation of the grey Drenthe landscape, was nothing less than a state of religious ecstasy.

Van Gogh was never taught to paint, but relied upon himself, developing his own technique. First using dark colours; bitumen, bistre and black, in contrast to the Impressionists. For months colour took a second place, form being more important; painting incessantly, in order to learn to paint. Then his work became lighter: "The little gardens on the Buttes," for example, is a study of soft blue and greens. He longed now for clear, brilliant skies, so leaving the close foggy Borinage he travelled south to Arles.

At once attracted by the Arlesians and the Zouaves he painted furiously. Among the portraits soon completed were his "Moussmé" and the half-length study of the Zouave boy. This latter work is very ugly, van Gogh himself was dissatisfied with it: "a savage combination of incongruous tones, not easy to manage."

While bowed under the difficulty of paying his landlord, he swore he would revenge himself, for paying out so much money for nothing, by painting the whole of his "rotten shanty." In the resulting picture, "The night café," he expressed in reds and greens the terrible passions of humanity. The room, blood red and yellow, the green billiard table, the four lemon-yellow lamps with their glow of orange and green. Everywhere there is the clash and contrast of the most alien reds and greens; in the sleeping figures of the little hooligans, in the empty, dreary room. The white coat of the "patron" turns lemon-yellow or pale luminous green. In the "Night café" he expressed the powers of darkness of a low wine-shop, and tried to show something of the influence of these dark haunts; the places where men ruined themselves, became mad, or committed crimes. Fundamentally, this ugly and exaggerated study has much in common with "Potato Eaters." A second picture represents the outside of the café, with a terrace lit by a big gas lamp in the blue night, and a corner of a starry blue sky.

During his stay at Arles, Gauguin came to share his studio. Though Vincent had long desired this association they quarrelled often, and after an extremely bitter scene, he cut off a piece of his own ear and took it as a gift to a woman in a brothel. His mind had gone.

After coming out of hospital, he resumed his work, but had occasionally to be confined.



Two months after his first attack he imagined people were trying to poison him, and a few weeks later, more than eighty persons signed a petition addressed to the mayor, describing him as a man not fit to be at large, and orders were given for his detention. This was a very bitter blow for him, but not long after Theo obtained his release and they went to Saint-Rémy.

An institution at Saint-Rémy did much good for him, and much of the work which is so highly acclaimed, was painted there. The cypress, he found, was always occupying his thoughts, and featured in many of his landscapes. "Cornfield with cypresses" is a particularly fine study. The blue-green and white sky whipped by the mistral; the oleanders in the background, raving mad; the twisted cypress and the waving wheat, complete a picture which moves and writhes. In such studies as "Cypresses by moonlight" he has conveyed a sense of calm and serenity by using concentric halos of light.

Vincent's attacks became more frequent now, aggravated, no doubt, by his many trips to Arles. He borrowed a revolver on the pretext that he was going to shoot crows; he went out into the fields and, leaning himself against a tree-trunk, shot himself in the chest.

Vincent van Gogh possessed one of the most precious of gifts, single-mindedness. From the day when he found his true path in life, he had neither doubts nor despair, except that caused by his failing reason. He developed his own talent, slowly at first, then more rapidly as he became master of his powers, until, thanks to his indomitable will, he was able fully to display his genius. His destiny and his art will always exercise the same fascination, for in both is the Absolute revealed.

## BLUES IN REFECTORY

FOR "BARRELL," WHO PLAYED IT, AND JOYCE, WHO SUGGESTED IT SHOULD BE A POEM

Shall I call these tables, "desolation,"  
Because here the mind recedes and is gone  
Into the mists of association?  
And there is neither thought nor feeling, nor life  
To break upward like flowers,  
But only emptiness, destroying soul  
With the hundred million empty platitudes  
That the human being likes to take with food.

Listen to what the piano is saying:—

Nostalgia, weeping back through blues  
To the heaven where all sensation is easy  
And the thought that we have not, no necessity.

Listen:—

The Mississippi rolls  
Our troubles away, and in New Orleans  
Flowers are fresh at the Mardi Gras,  
But a million miles away on this melody.

Wrapt in our semi-negroid dream,  
(White at the core, but compassed by the warmth  
Of smooth, black swaying limbs), we feel return  
Sweet memories of joy. This happened once,  
But not to us, and many years ago.

(Mutter of talk and talk and clatter of cups,  
There are some who do not even feel this,  
But memory revolves on the pivot of Time  
About this axis, and the music is right.)

So shall I say, "desolation,"  
 And speak a word, attach a meaning here ?  
 When the piano beats the rhythm, throb and beat :  
 And word sliding into word forms melody,  
 And every innuendo of mood is clear,  
 Speech is not needed, never needed here.  
 For as concord mounts on discord, harmonies  
 Lull the thought in the long-desired direction,  
 (Of which our words give only a hint and a guess),  
 In that journey to the jewel-clustered perfection  
 Which is nothing. Which is never this.  
 (The piano beats its stealthy rhythm out,  
 The ha'penny tune of a half-forgotten race,  
 But it still says more than all our words can say.)

Yet not to-day  
 Or any day, shall the resolution come  
 Behind the throb of a half-imagined drum  
 Below the surface of life. Still twilight still  
 Returns only the sorcery of dusk,  
 The merging of feeling and word and loveliness,  
 —The tail of this and loss is only loss,  
 And end in nothingness.

The piano keys are still.

#### IN ABSENCE

By G. F. PALMER

Only the long pathway  
 Sliding down hill with the certainty  
 That some day  
 It reaches the valley.  
 Only the pale call of the birds,  
 And the distant noise  
 (Echo forgotten, forgotten)  
 Of cars that pass along roads.  
 Only the knowledge ; I am alone,  
 And the thought I cannot lose,—  
 The memory, the memory of you.

#### FRAGMENTS

By "DAVID"

My mind is filled with you ;  
 the quick dancing,  
 glancing movement,  
 of eyes and hands,  
 toss back of the hair,  
 the never still pattern  
 of you restless, revolving,  
 beat in my brain.

Thus when I hold my arm  
 so that your head nestles  
 cosily in the crook of it  
 and your breathing goes  
 warmly upon my cheek.  
 Your hair's fragrance,  
 silk spun web of it  
 screens my eyes. . . .  
 ah, and I hold you thus.

So : now you have opened the door  
and invited me inside . . .  
no longer withdrawn and remote  
closely your look holds me.

And the still face glows  
with the soft light of a lamp  
at evening, in the window,  
the curtains drawn back.

## POEMS

By A. M. ROBINSON

O more than renegade in me, be still.  
Trouble her not, for she'll not favour thee.  
How canst thou love yet strive to force her will ?  
Love, as a bird, delighteth to be free.  
O stay, sweet reprobate, or wouldst thou kill  
All my sad hopes, then slowly die in me ?  
Surrender love, by this we shall fulfil  
All that love is, or ever strives to be.  
Rest now, my recreant heart, no more repine.  
How canst thou love where thou art not loved again ?  
Wilt thou commit that sin and not divine  
This deep offence, which, loving, we maintain,  
O heart, thou art hers, a rebel not of mine,  
Be still my recreant heart, no more repine.

How can I reach ? How can I reach and hold  
This moment, in ephemeral beauty, still  
Before your inmost eye ? Trembling, yet bold  
Blind seeker that I am upon the dusty sill  
Of dreams, I wait for you. The dusk is cold  
Fading the sun, your hand in mine is chill,  
O you will never come within the fold  
Where understanding broods, love to fulfil.  
So there is nothing to be said, then let  
The shadow of the gnarled yew blankly fall,  
Blackly upon the smooth downside,  
Let it obliterate, let me forget  
That you can never share my dreams and all  
My swift-winged hopes—you never tried.

## EDUCATION AND THE UNIVERSITY

A CRITICISM OF THE BOOK BY F. R. LEAVIS : ANGELA M. MAIDWELL

The problems with which it deals should surely be the concern of every student. Leavis faces the urgent modern problem of mind versus machine : "On the one hand, there is the enormous technical complexity of civilisation that could only be dealt with by an answering efficiency of co-ordination—a co-operative concentration of knowledge, understanding, and will. On the other hand, the development of the inhumanly complex machinery is destroying what should have controlled the working." There is, he says, a pressing need for a "centre of co-ordination and consciousness," such as that which was formed by the educated men and women of past centuries, who were the centre of the civilisation of their day.

After this general survey of society, he develops his essay under the guidance of two main principles :—

- (1) That the "closeness of connection between the character of a society and the character of its education cannot be too strongly stressed. A society can only teach the hopes, the knowledge, the values, the beliefs, which it has."

- (2) "That schools and colleges are . . . society trying to preserve a continuity of consciousness, and a mature directing sense of value . . . informed by a traditional wisdom."

Following from the first principle, Leavis notes the blight of specialisation, which has spread from our Universities to the schools, and deplores the inter-departmental barriers and exclusiveness. In his broad interpretation of existing conditions he is, on the whole, sound, and suggests that "an urgently necessary work is to explore the means of bringing the various essential kinds of specialist knowledge and training into effective relation with general intelligence, humane culture, social conscience and political will—a task 'pre-eminently the University's.'" In attempting to do this, however, he rightly insists that we should continue in our living cultural tradition, building on what has been handed down to us. He points out that a central School is needed in the University to make that co-ordination and civilised consciousness which we need so badly a living reality—a School which would relate all other studies to the one living Idea of a University.

He assigns this function of a leavening force to the English school, because it deals with recorded thought and feeling of our past and because it is the only place where the literary-critical discipline can be suitably fostered—that truly literary-critical discipline which, he claims, trains intelligence and sensibility as no other discipline can, producing that unspecialised intelligence which is needed to face the problems of modern civilisation.

Although he deals mainly with the conditions he is familiar with at Cambridge, in order that he may offer practical and concrete suggestions and avoid building up an academic Utopia, the principles which he lays down are of universal application. His ideal English tripos would certainly seem to be a course for the elite, with its proposed extension to the student from other triposes in its Pt. II—students who, having read in their spare time English Literature from Chaucer to the present day, would be "practised in judgement, critical analysis and intelligent discussion, both of literature and critical theory," and would be ready to pass on, in their Pt. II, to what one can only describe as a training in social awareness through literature, specialising in the history of the seventeenth century, "the key phase in the history of civilisation." His comments on what now passes for literary criticism, and on the lecture and examination systems, are very much to the point, if somewhat pungent. It is, unfortunately, only too true that, despite good intentions, most of our work as students is largely controlled by examination requirements, the final examination testing our skill as journalists—"the gift of getting off the mark several times in three hours," with "a fluency responsive to the clock." Leavis proposes to substitute a system of prepared discussion, organised and trained reading, in which the student is tested mainly by the written work he does during his course. It is impossible to do justice to his many comments and suggestions, but the relevant passages in his book should provide much material for heart-searching on the part of those interested in English studies.

In treating education as a purely humanist affair, on a plane completely unrelated to faith and morals, I myself feel that Leavis is weakening his position. I do not consider that it is a complete education which divorces thought and feeling from all reference to the ultimate problems of life, and when one does bring these problems into the picture one will employ in more or less degree that "doctrinal frame" which Leavis considers irrelevant. Again, in the sphere of literary criticism, which Leavis says "must always be humanist," one's own ethical and moral ideals, far from prejudicing one's critical powers in a blind and stereotyped fashion, being part of one's whole self, can easily lead to a deeper sympathy with the author one is reading, by providing a critical standard of comparison and a community of interest.

I should like, finally, to put in a humble word for that study of language in an English School, which Mr. Leavis so contemptuously brushes aside. The mechanics of the spoken and the written word, phonetics, grammar, orthography, etc., are needed for that sensibility of interpretation and linguistic awareness which he is constantly applying. He himself could obviously profit from such a linguistic training—so often has his meaning to be separated from the surrounding verbiage. The philosophical implications of language, its intimate connection with the life and culture of the people—freed, I agree, from the super-imposing of pedantic laws and restrictions where none are justified—is surely relevant to the study of English, and to the understanding of England as it is to-day. Apart too from the justification of the study of Anglo-Saxon as the record of the development of a civilisation far of its day, with all its lights and shadow, and its inevitable links with present problems, I will just say here, with what may be called a woman's conclusive illogicality, that it was worth studying just to have had the

opportunity of reading the "Dream of the Rood," the "Wanderer," and parts of "St. Guthlac" in the original.

Nevertheless, Mr. Leavis' book is a noteworthy attempt at offering that kind of practical and thoughtful suggestion for reform which we need to-day, faced by the ever-encroaching power of the State. "The work of running the School, with the contacts and collaborations it would involve, would indeed produce a focal centre in which the Idea of a University would be alive as it nowhere is now."

## COLLEGE SOCIETY REPORTS

### THE LITERARY AND DRAMATIC SOCIETY

This Term, as is always the case, the great difficulty for the Society has been lack of time. The first general meeting showed a desire among members to create a more balanced programme. To this end the Society held a Poetry Reading of the work of T. S. Eliot. The reading was followed by a critical appreciation by J. Harrison, and then general discussion. In order that the Society might fulfil one of its ends, that of providing a platform for cultural opinion, the next meeting was a debate; the motion put before the members was: "That the Film is a better dramatic medium than the Stage." The proposer was R. Bishop, the opposer Miss A. Robinson. The motion was defeated after lively debate.

The last production of the term was a reading of Stephen Spender's "Trial of a Judge." It was given in the J. C. R., the task was great, as the play is little known and complex in its structure. The cast is to be congratulated on its performance with so little time available for rehearsals. The producer, M. J. S. de Voil, avoided the difficulties of the action by using a commentary in the appropriate places. The Society hopes that next term, with more time available, it will be able to produce a play or plays in the old Assembly Hall.

MISS P. HARRISON (*Hon. Secretary*).

### GERMAN CLUB

There was a German Club in College some time ago, but for a number of years it had been discontinued. Last Term, however, it was decided that we should revive the Society, and officials were elected for the coming session.

The first meeting this Term was that held in the Senior Common Room on October 20th, at which Mr. Leishman spoke to us about his translation of Holderlin. He gave a brief resume of the poet's life, stressing in particular Holderlin's conception of the poet's mission. This was followed by comments on certain aspects of his poetry, illustrated by readings from the translations. Afterwards an informal discussion followed, when Mr. Leishman told us something of the difficulties confronting a translator. This, unfortunately, had to be curtailed owing to lack of time. All who were present were pleased by the success of our first meeting.

We were particularly glad to see members of College, other than students of the languages department, at our first meeting, and hope that they will feel encouraged to come to our further meetings.

BARBARA BOOTH, *Secretary*.

### CHORAL SOCIETY

The Choral Society can justly claim to have spent a happy and successful Term. The good attendance of the first meeting drew attention to the lack of space in the Music Room; further meetings were therefore held in the Refectory, and the move was amply justified. Due to the continuation of large numbers we have been able to depart from our practice of recent years to attempt a major work—Bach's "Peasant Cantata." This work should have a wide appeal. As always, our thanks are due to Mr. Cecil Williams, whose benevolent autocracy is solely responsible for any success we may have. If the quality of performance can be raised to the same high level as the attendance, then we may look forward to a session of enjoyable singing, culminating in our annual concert.

S. A. URRY (*President*, Choral Society).

### FRENCH CLUB

On October 12th, a business meeting of the French Club was held, for the purpose of Welcoming Freshers to the Club, and giving them some idea of its activities. The outline of the Term's programme was also discussed.



During October a meeting was held in the music room, at which records of French Music were played. Unfortunately, attendance was extremely small.

On November 2nd, a meeting was arranged, at which Dr. Rubinstein gave an extremely interesting and informative talk on "French Chivalry in the Middle Ages."

The next meeting of the Club was held on the 16th, when Professor Lawton spoke to us on "Le Quartier Latin." He treated his subject from various aspects—historically, topographically and so forth. His talk, given in French, was both instructive and entertaining, and I think that most of us heard much that was new to us about this fascinating district of Paris.

BARBARA BOOTH, *Secretary*.

## GRAMOPHONE CLUB

The Gramophone Club has, as in the past, held meetings on every Monday of this Term, with programmes perhaps a little more varied than last year.

The piano concerto has enjoyed popularity this term; modern forms being represented by those of Arthur Bliss and John Ireland, while those of Beethoven (No. 4) and Rachmaninoff (No. 2) have also been heard. Another fine concerto, that of Schumann, for 'Cello and Orchestra, was heard at the first meeting of Term.

A novelty programme was that of October 23rd, when Dr. Ladborough kindly introduced records of seven popular Spanish songs by Manuel de Falla, and sung by Conchita Supervia. On November 6th we listened to the superb "Variations on a Waltz of Diabelli," by Beethoven, played by Arthur Schnabel. As an example of chamber music in delightful rendering we heard, in the programme of November 20th, the Brahms Piano Quintet, recorded by Harold Bauer and the Flonzaley Quartet.

Unfortunately, the attendance at these meetings has not been large, which is surprising, considering the number of music lovers in the College. We are very grateful to those who come regularly to the meetings, and to those who have been kind enough to lend records.

N. S. CORNEY, *Secretary*.

## FORUM

### THE U.C.S. DISCUSSION SOCIETY

The Inaugural Meeting was addressed by Canon Spencer Leeson, who has given much help in the founding of FORUM. His talk on the Philosophy of Communism led to a vigorous discussion afterwards, enabling many people to clarify their ideas.

The controversial Public Schools question was the topic discussed at the second meeting. It was introduced by a resume of the Fleming Report given by E. Morgan. In the ensuing discussion much valuable evidence from personal experience was cited and the divergent views expressed enabled those present to obtain a wider and more balanced view of the complex problem.

The aim of the Society is to strike a compromise between a debate and a formal lecture. It is felt that an authoritative introductory talk, serving as a guide for discussion, is the best way of finding the solution of the many problems with which man is faced.

It is self-evident that such a Society should be an integral part of true University life, but to achieve any kind of permanent status the widest possible support is needed now.

It would be helpful if students would tell me of any topic they feel it would be interesting to discuss. The Committee will then obtain a speaker and arrange a meeting.

FRANCIS D. HILLS, *President*.

## SCOTTISH DANCING

This Term the Scottish Dancing Society has been revived, and has proved very popular. Despite the loss of gramophone records, a new collection has been partially built up, which includes such items as: "Eightsome Reel," "Dashing White Sergeant," "Petronella," etc.

The Society is grateful for the efforts of Miss Henderson and Dr. Ladborough during meetings, and to Miss Alexander for her initiative in starting it.

SECRETARY, SCOTTISH DANCING SOCIETY.

## THE STUDENT CHRISTIAN MOVEMENT

During the Term three open meetings were held. At the first new members were addressed by Rachel Swain, the Travelling Secretary. She talked about the principles and the aims of the Student Christian Movement. The subject of the speaker, the Rev. G. E. Roberts, at the next meeting was "Men and God." In his talk he gave the Anglican views on worship,



and at the end there was a brief discussion. At the last meeting the S.C.M. Industrial Secretary talked about the relation between Christianity and Politics.

Throughout the Term well-attended discussion groups have been held on alternate Sunday evenings in Connaught and Highfield Halls. These discussions have been based upon C. S. Lewis' book, *Christian Behaviour*, and have proved most satisfactory. Our thanks are due to Mr. Bromby, who has led many of these meetings.

Prayers have been said, by members of the group, on Mondays and Wednesdays at South Stoneham, and on Fridays at Highfield Church. Attendance has been good and it is hoped that it will continue so.

At the beginning of the session, Gwyllim Morgan, our Travelling Secretary, left the S.C.M., and we wish to say how much we regretted his going. At the same time, we would like to welcome his successor, Mr. Penry Jones, who will be visiting us during the Spring Term.

T. R. WOTTON (*Secretary, S.C.M.*)

## HOSPITALITY COMMITTEE

The Hospitality Committee has had a busy but successful Term, and can justly claim that the dances, so far, have been most enjoyable. At the beginning of Term the lively Freshers' Social introduced new students to the life of the College. The Engineers' Dance was most successful, and Highfield is to be congratulated on its entertainment. At the beginning of I.S.S. Week a Dance was run, which raised nearly £18 for this organisation's funds.

The Committee wishes to thank those willing helpers, who clear Refectory before dances and rearrange it after them, but it should be said that, so far this Term, they have usually been Seniors. Freshers are reminded that their help would be appreciated. A notice is always posted when such assistance is required. Thanks are also due to those students who have helped in the serving of refreshments.

The formation of our College Band—by our versatile Sydney Urry—has proved of great assistance to the Committee, and much appreciated by the College. Had it not existed, the I.S.S. Dance would not have been possible.

The Committee appeals for the continued support of the Union, and hopes to be able to run equally enjoyable dances during the remainder of the session.

M. C. CAMPION, *Secretary.*

## NATIONAL UNION OF STUDENTS

Students' Council has approved the formation of an N.U.S. Committee in this College, for the purpose of dealing more expeditiously with material sent from N.U.S. headquarters. The Committee is comprised of the President and Secretary of the Union (*ex officio*), the four Secretaries of the Faculties: Arts, Science, Engineering and Economics, the senior student of the Education Department, representatives of the Geography Department and the A.Sc.W. The N.U.S. Secretary acts as Chairman and the Assistant Secretary records the Minutes. Miss Beryl Barton, one of the three Vice-Presidents of N.U.S., is an honorary member, and is doing much to infuse life into the relations of this College with N.U.S.

Close co-operation with I.S.S. is being fostered. On November 17th, International Students' Day, pamphlets supplied by N.U.S. were sold to raise money for I.S.S. Margot Gale's article in *Student News* reveals what N.U.S. is doing in co-operation with I.S.S. It is incumbent upon this College to support the work of these organisations.

The Committee will be responsible for sending reports from this College to the N.U.S. Faculty Magazines, and *Student News*.

It is hoped that members of College will be able to attend the Education Conference to be held in December, and the Arts Conference in January. Further details of these other Conferences will be announced as soon as they are received from N.U.S.

AUDREY ROBINSON, *Secretary.*

## INTERNATIONAL STUDENTS' SERVICE

The state of European Universities is now grave—everywhere buildings derelict, students starving, books destroyed, lecture posts unfilled. We cannot look at this in a mood of complacency. The rehabilitation of these Universities is of prime importance, quite apart from that it behoves us, as humanitarians, to show our practical sympathy to fellow-students who have undergone the suffering we have been generally spared. Only if, in each country of

the post-war world, there are strong Universities to give the lead in promoting a spirit of tolerance, co-operation and enlightenment can there be any possibility of a long peace. It is therefore essential for everybody's sake that the task of rebuilding Europe's shattered University system is rapidly and efficiently undertaken.

This task is among the most important which I.S.S. has pledged itself to perform. It requires large sums of money, obviously, to do so, and I.S.S. hopes to raise £50,000 this year in Great Britain alone. The target of £200 has been set for the students of U.C.S.

A co-operating Committee of I.S.S., with Professor Ruse as its Chairman, and with members from both the S.C.R. and the J.C.R., has been formed in the College. Its main objects are to spread knowledge of the existence and importance of I.S.S. and to raise money for it. Two functions have taken place this Term. Mr. L. G. D. Smith, the Travelling Secretary of I.S.S., described the organisation to the Union. An I.S.S. Dance was held on November 18th and raised £17 6s. 11d. for I.S.S. At the moment a Contributions Week is being held.

It is an obligation on every student to give generously to I.S.S. Please fulfil it.

## ATHLETIC UNION REPORTS

### MEN'S BOAT CLUB

The Boat Club began its activities this session with seventy members. We started training at once, and no opportunity, despite adverse weather conditions, has been wasted. Some members even enjoy rowing in the cold, grey light of dawn. With most of the Freshers it was necessary to start the training from scratch, a procedure which was undoubtedly of benefit to the remaining "old sweats."

Bristol University has asked us for a fixture during next Term, and it is hoped that we shall be able to meet their request by producing one, or possibly two, eights by that time. We are glad to say that Mr. D. M. H. Lowe, who went down at the end of last session, is still with us as an Associate Member of Athletic Union. His capabilities as an oarsman will be of great value in the formation of the eight, as there are only a very few of last year's boat with us.

The boat-house equipment is, at present, being put in good order, and in the near future it is hoped to build a new landing-stage, which will eliminate the present difficulties of getting boats in and out of the water.

The Club is indebted to Dr. Kellermann and to Dr. Casson, who gave up much of their time in the early part of the coaching. The considerable increase in membership, and the keenness of spirit shown by all, seems to offer very bright prospects for the future.

### WOMEN'S BOAT CLUB

Owing to several members going down last session, the Club was rather depleted at the beginning of this Term. Enthusiasm amongst the Freshers, however, has corrected this, and we hope soon to put out one, or two, trained crews. We have not been able to go rowing as many times as we had hoped, due to the weather and clashing of other practices with high tide. In spite of these difficulties, however, training has proceeded favourably.

During the first outing of the term, a senior crew encountered a heavy rain squall and high wind which, coupled with the dryness of the "Elsie Knowles," caused the boat to become waterlogged. The crew had a few anxious moments, but their spirits (alone!) undamped, they beached and baled out, and the "Elsie Knowles" was rowed safely home.

Lack of members makes the possibility of inter-varsity racing rather remote this year, but we hope it will not be long before the Women's Boat Club will again row to victory.

### CROSS-COUNTRY CLUB

This Term has been remarkable for the large increase in members of the Club, and also for the enthusiasm shown by all. The season started slowly, but has so far proved most enjoyable, while the results show that the standard of running compares favourably with that of other Universities and Colleges.

We were fortunate in obtaining a large number of triangular matches with our old rivals, Eastleigh A.C. U.C.S. has yet to beat Eastleigh, but we still cherish hopes that one Friday night they may celebrate too heartily, and thus let us sneak in first the next afternoon. The match against Reading University resulted in a draw (39-39), although Hall and Forrest

were unable to run. London University Tyrians beat us the next week by one point (51-50), but on the following Saturday we beat St. Mary's College, Twickenham by 53-54, on their very flat and wet four-and-a-half-mile course.

Special mention must be made of the performances given by Le Masurier (Captain, C.C.C.), and Hall, who have taken all of our first positions. Of the Freshers, Woodeson, Strangeway and Carr have run well. Spaul and Forrest have maintained the high standard they set up last session.

## ASSOCIATION FOOTBALL CLUB

This Term, for the Soccer Club, has been mainly spent in team building, and only recently have we fielded the same team on two consecutive weeks. The trials did not show that we would be a brilliant team, although in the first game against Portsmouth Municipal College the forwards played well, and our victory was fully deserved. An exciting game against the G.P.O. Engineers resulted in a narrow victory, but in the following match at Reading the team gave a poor exhibition. Taunton's School gave us a lesson in quick tackling and put up a very good fight. At Bristol the team played its best game to date, and although three goals down at one time, they fought back well to win 5-3. The score against St. Vincent speaks for itself, our defence being overwhelmed by clever forward line.

Individually, Spencer, with his strong and accurate shooting, and Cruickshank, who worked very hard, have been the outstanding players, and both have fully deserved their selection for Southern Universities. Pearce and Thackeray have played consistently, and these, together with Thompson, now that he has recovered from his ankle injury, have helped to strengthen the defence.

The outlook for next Term is favourable now that the team is settling down, and we look forward to some hard fixtures with confidence.

### Results

#### FIRST ELEVEN

U.C.S. v. Portsmouth Municipal College	----	----	Won :	6-0
U.C.S. v. G.P.O. Engineers	----	----	Won :	4-3
U.C.S. v. Reading University	----	----	Lost :	0-5
U.C.S. v. Bristol University	----	----	Won :	5-3
U.C.S. v. Taunton's School	----	----	Won :	4-1
U.C.S. v. H.M.S. <i>St. Vincent</i>	----	----	Lost :	10-4

#### SECOND ELEVEN

U.C.S. v. Peter Symond's School	----	----	Lost :	1-9
U.C.S. v. St. Mary's College	----	----	Drawn :	6-6
U.C.S. v. Southern School of Art	----	----	Lost :	8-4

## MEN'S HOCKEY CLUB

Despite the shortage of players, this has been a very enjoyable Term for the Club. With the lifting of the ban we were able to play Ryde School, on the "Island." This was a clean and fast game, played on an excellent ground which facilitated accurate passing and hard shooting. In the game against Taunton's, little opportunity was offered to the forwards, owing to the accurate stopping and clearing by the opposing backs. On one or two occasions Taunton's broke through by very slick passing which outwitted our defence. In the second game with Cunliffe-Owens we were able to put out a much stronger team, and although we did not win, managed to bring the score down from 8-2 to 2-1.

Little need be said of Tompsett; his play has always been brilliant. Carpenter, apart from a patchy spell in the middle of the Term, has defended strongly and has cleared very well. Parsons has played well and his shooting is excellent. The forwards have combined well at times, but there will have to be more co-operation from the wing-halves if we are to have success next Term. The forwards must pay more attention to positioning in the goal mouth and make yet more use of back-circle passes.

We are sorry to say farewell to Tompsett and Salmon, who went down at Christmas, and we thank Salmon for his good work last session as Secretary. This will leave a gap in the team and offer an opportunity to those who have not yet played. Next Term we have fixtures with Reading and Bristol, which will necessitate hard practising. Our thanks are due to Geoff Cockett, who has so willingly umpired for us during the Term.

## WOMEN'S HOCKEY CLUB

So far this season the W.H.C. has not had a very brilliant record, for of its six fixtures, four have been lost and the other two scratched. The Club has been unfortunate in being unable to put out a regular team, and also in not having sufficient members to raise two teams for practices on the few occasions when the weather would have permitted them.

The matches which have been played, although lost, were keenly contested, and the scores have not always given an accurate estimate of the play. The match against London University was the only one in which it was obvious from the start that U.C.S. was to be beaten. In the Winchester match, although the score was high against the W.H.C., the play was very even on both sides.

Future fixtures include matches with Bristol and Reading Universities, and it is hoped that, by gaining more members and by a greater sense of *esprit de corps*, we can by these and other matches bring credit to the Club.

### Results

W.H.C. v. Brockenhurst	.....	.....	.....	Lost : 2-1
W.H.C. v. Winchester H.C.	.....	.....	.....	Lost : 2-9
W.H.C. v. New Milton W.H.C.	.....	.....	.....	Lost : 3-2
W.H.C. v. Southampton Girls' Service	.....	.....	.....	Scratched
W.H.C. v. London University	.....	.....	.....	Lost : 17-0
W.H.C. v. Exeter University College	.....	.....	.....	Scratched

## NETBALL CLUB

The Netball Club, whose existence lapsed last year, was revived at the beginning of the session. In view of the fact that the Club had to begin from scratch, its chief activities so far have consisted of training. We have, however, played two enjoyable matches against Southampton Grammar School, both of which were lost. It should not be gathered from this that the Club is lacking in talent. Its members, though not numerous, are most enthusiastic and ambitious. They aspire to play London, Bristol and Reading next Term.

In the meanwhile, the Club has excited great interest at College, so much so, that it has undertaken the arduous task of coaching an Engineers' team. A match played against this team resulted in a defeat (9-16), largely owing to the men's puzzling tactics. Matches of a more conventional nature have been arranged, and it is hoped that, in these, the Club's enthusiasm and hard work will be duly rewarded.

## RUGBY FOOTBALL CLUB

The season started with only three members of last year's pack, and although the forwards soon settled down, a little difficulty was experienced with the remainder of the team. The forwards have held their own in the set scrums, and since the beginning of the Term there has been marked improvement in the loose, and line-outs. Among the forwards, Woolnough's dash and leadership deserves special mention. Wilson's hooking has been excellent and the pack has been fortunate in having Baker, whose play has been an inspiration to the whole team. During the latter part of the Term the three-quarters have been strengthened by Elkington and now show much more promise, but there is room for improvement. Throughout the Term Bowers has played well at scrum-half. In defence the backs have been weak at times, and some difficulty has been found in filling the important position of full-back, but it is hoped it will be adequately filled by next Term.

Undoubtedly the best match of the Term was that against Reading University. The forwards played very well and the threequarters were at the top of their form, Evans being outstanding. The prospects for next Term are good, and we look forward in particular to the return match with Reading. We have formed a Second Fifteen this Term, but so far only one match has been played. However, it is hoped to have a full fixture list next Term.

### Results

#### FIRST FIFTEEN

R.F.C. v. H.M.S. Raven	.....	.....	.....	Won : 15-16
R.F.C. v. Cunliffe-Owen Aircraft	.....	.....	.....	Lost : 0-3

R.F.C. v. Reading University	.....	.....	Won	23-19
R.F.C. v. Thornycrofts	.....	.....	Won :	12-8
R.F.C. v. Supermarine	.....	.....	Draw :	3-3
R.F.C. v. R.A.F., Gosport	.....	.....	Lost :	0-14

## SECOND FIFTEEN

R.F.C. v. H.M.S. <i>Raven</i>	.....	.....	Lost :	8-32
-------------------------------	-------	-------	--------	------

## MEN'S RIFLE CLUB

The Men's Rifle Club\* was inaugurated this Term, and the number of members has exceeded all expectations. The members have been divided into groups ; each group shooting once a week. Ammunition being difficult to obtain, shooting has so far been restricted, but it is hoped that every member will be able to fire ten rounds per week throughout the session. This should enable a high standard to be attained, and a team will be selected to represent the College against teams from local Clubs. To promote improvement in shooting, a competition is to be run between the members of the Club ; certificates being awarded to the winners.

Application to the Society of Miniature Rifle Clubs entitles us to enter teams and individual members for several cup competitions, and it is hoped that at least one trophy will be gained for the College.

Our thanks are due to Captain H. Teare Harry, the President of the Club, for his help, and to the S.T.C. for the loan of the range. The Women's Rifle Club has kindly provided us with targets, and we intend to repay them by meeting them for our first match. The next report should include the results of at least one match, and it is hoped that success will come to the Club.

## WOMEN'S RIFLE CLUB

This session a large number of Freshers joined the W.R.C., and though some have dropped by the wayside, the rest, ably tutored by the Sergeant-Major, have at least arrived at the stage where they can shoot. The senior members have greatly profited by the tactful tuition of Captain Horsefield, and have enjoyed many shoots.

We would like to thank most sincerely, both Captain Horsefield and the Sergeant-Major, for the giving of their time, patience and skill for our enjoyment.

And we would extend a hearty welcome to any women students who desire, after the necessary training, to help us expend our ammunition.

## NOTICES

The Editorial staff regrets that there was insufficient Old Hartleyan news to merit publication in this first issue. However, such information as has been given to us is being kept, and if more is sent in, then it will be published in the next edition.

The Editor wishes gratefully to acknowledge the receipt of Magazines, News Sheets, etc. from the following :—University College, Exeter, Bristol University, Birmingham University, Reading University.

Business Correspondence should be addressed either to—  
ANGELA M. MAIDWELL, *Business Manager*, or  
ROSEMARY ALEXANDER, *Sales Manager*.

Magazine issued for Christmas Term, 1944.

